CONTENT

THE EPITHET IN THE POEMS WRITTEN BY STUDENTS IN ELEMENTARY SCHOOL WHEN USING MODEL POEM *THE WEATHER*[148]

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Abstract

The poetry writing process in the elementary classroom can be motivated by methodological molding of the teaching process with model-poems. There are 480 poems written by students by using model-poem *Weather poem* in the elementary classroom analyzed in order to identify the epithet as figure of speech, but also to describe the epithet's type regarding the age of the students.

Key words: epithet, model poem, poetry writing.

INTRODUCTION

The lyric poem is a literary text that in most cases is written in verses, because of its tendency to keep the musicality that was its constitutive element since the early beginnings of lyric poem. There is no story telling in a poem. Lyric poem is short because of its emotional coloring and has unlimited expressive abilities for coding the intended message. *Each poem is unique, not interchangeable to anything else and unrepeatable* (Paz, 1979: 24).

Lyric poem has three most important functions: emotional, cognitive and figurative (Кулавкова, 1989). Lyric poem has significant impact over the reader's emotions, because of its essential poetic expression, elliptical and interrupted sentences, silence that is being weaved in its structure, the specific choice of words for constructing the meaning and the use of figurative speech, of course. Because the poem represents the subjective reality, the poet and the reader are co-acting in the act of constructing and

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reconstructing of the meaning, which is a reflection of the cognitive function of the lyric poem. Figurative function entails use of the various figures of speech that can be classified by using several criteria.

A simple classification of the figures of speech divides them in: tropes (if there is a change of the words' meaning), inversions (change of the place of the words in the sentence), acoustic figures of speech (distinction of several sounds), intonation figures of speech (unusual form of the sentence) and so on (Живковиќ, 2001: 57). David Miall and Don Kuiken (1994) make distinction among: phonological, grammatical and semantic figures of speech. According to Katica Kjulavkova (1984) the figures of speech can be classified in three groups: phono-morphological, semantic and syntactic figures of speech.

EPITHET AS SEMANTIC FIGURE OF SPEECH

The semantic figures of speech are the ones that provoke conscious changes of the meaning of the expression. They do not break any lexical and semantic norms, but by using parallelism, i.e. making connections of one or more concepts they change and broaden the meaning of the syntax construction. By making combinations of words that replace the words that have denotative meaning, connotative words are created that refer to some other relation among the things or concepts that have been replaced, hence they reveal new attributes.

Unlikely to the use of words in everyday life, the use of tropes is a motivated process. The figurative language always demands greater efforts for creation, and also – for its perception. On the other hand, the figurative type of expression adopts properties that canalize the route to the emotional, conative and referential need of the reader in a more effective and more efficient way. It is more likely that the lyric message will burrow into the conscious of the reader by referring to a meaning or meanings and provoking emotional experience more than the usual use of the words in everyday life contexts. There are many figures of speech that are classified in this group: epithet, comparison, metaphor, personification, allegory, metonymy, synecdoche, synesthesia, apostrophe, symbol, hyperbole, etc.

Epithet (greek: Epitheton = something that has been added, something that is appended) usually is adjective that stands next to the noun in order to point out on some of its attributes. There is logical and poetic epithet (Kulavkova, 1984: 132). The logical epithet, in fact, is a word that has to stand next to the noun, because if that isn't a case, the whole understanding of the syntagma will be obstructed by infringing its logical

structure. Poetic epithet is not necessary for the whole perception and understanding of the logics of the text. It implies, in a profound way, the attributes of the nouns that it is related to; thus approaching the other tropes. Therefore, there are metaphoric, metonymic, hyperbolic, ironical epithets etc. depending on the manner that it has been used in or on the principle that has been used for substitution of one word with another. From morphological stand, it is not necessary for the epithet to be an adjective. The epithet can be a noun as well.

FOR THE MODEL POEMS IN SHORT

Model poems are abstraction of poems from poets. In addition, by abstracting the fundamental structural elements (versification, stylistic, semantic,…) from previously read and analyzed lyric poem the teacher or students can form model poem that will be used during the poetry writing process. Many practitioners around the world use model poems to enhance poetry writing and many theoreticians analyze and organize discussions around model poems (Goldberg, Doyle, Vega-Casteneda, 1995; Martin, 2003, 2004; Dils, 2004 etc.). According to Koch (2004), model poems are good to be used for some special occasion and to be related to the official school curriculum (according to Martin, 2004). Emil Kamenov and Pero Spasojevik (2003: 188), also stress the importance of model poems in children's poetry writing motivation. They cite number of examples (among which is the work of Kenneth Koch) of poetry writing by using model poems with children at the age of six.

METHODOLOGY OF RESEARCH

The analysis of this paper is part of the master's work of the author of this text. In the research, for other aims that were related to the possibilities for motivating poetry writing in the elementary classroom, experimental study was conducted with sample of 300 students in elementary classroom (the experimental factors were applied to 240 students in II, III and IV grade in the eight year primary education system[149]), 45 students and 5 teachers in elementary school. For that purpose, the students (240) were writing poems by using model-poems. *Weather poem* was one of

[149] III, IV and V grade of the nine year primary education system will be used as the equivalent terms for II, III and IV grade in the eight year primary education.

the poems used as model poems for motivating poetry writing (Table 1.) and the poem *Autumn* written by the author of this paper was given as an example (Table 1.). Hence, 240 poems are the subject of analysis in this paper. The aims of the analysis are: to research the possibility of creating epithets by the students in elementary classroom when using model poem, and to recognize the originality over the imitation in the process of poetry writing by using model poem as part of the method of reconstruction of a lyric text, i.e. writing alternative text, which is a process motivated by the original lyric text (in this case, it is a poem *Autumn*). A compendium of the recognized epithets will be presented later on. It should be mentioned that some of the epithets were repeated in a number of students' poems.

Model poem	Example of the model poem
Title: Form of Nature chosen Line #1: Title + (how it arrives or begins as the animal would arrive) Line #2: Tell what it does Line #3: And how it does it Line #4: And where it is Line #5: Tell how it leaves (as the animal would leave)[150]	AUTUMN The autumn arrives as a golden girl All dressed up in juicy color. She walks down the meadows, Gardens, fields With a basket in her hand. Wherever you go She peeks on you. She is leaving when The first snowflake raises her dress Trying to make Dancing step in the air. Then autumn Enters grandma's basement Where it gets preserved And waits. Waits for me. Daniela Andonovska-Trajkovska

Table 1: Model poem *The weather*

The model poem *The Weather* gives structure to the lyric poem by pointing out the six steps that the students can follow during the poetry writing process. Those six steps do not determine the number of the verses.

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[150] Model poem abstracted from the Carl Sandburg's *Fog* from *30 days of poetry project*

Hence, there is an empty space, i.e. lines where the students can write their own verses under the given structure of the poem. The model poem implies use of some figures of speech (epithet, comparison and personification). The student will decide on the number of the verses, the beginning and the formulation of the sentences, the figurative language, and the versification features. The undergone analysis showed that the students from the elementary classroom that were part of the experimental research wrote good poems.

ANALYSIS OF THE LYRIC POEMS BY USING THE MODEL POEM *THE WEATHER*

The third grade students created lyric poems about the weather in which there were 34 distinctive ordinary epithets. There were also 16 metaphorical epithets identified, and classified as following: typically metaphorical – 5, metonymical – 7 and personificational – 4 (Table 2.).

Types of epithets	Examples	No.
Ordinary epithets	cold water, poured water, water ice, scared birdy, white tangle, snow queen, pouted granny, various colors, white dress, glamorous dress, bride with white bouquet, white horses, white tulip, beautiful multicolored princess, something hot, beautiful bouquet, beautiful girl, golden stage coach, the most beautiful pillow, yellow sun, little bear, industrious bee, various beautiful colors, big colorful leaf, May's flower, bright sun, beautiful big flower, very beautiful snowflakes, children's smiles, autumn wind, huge wings, three little children, shiny sun, some fly	34
Metaphorical epithets	snow's color, sky's pig, golden little stars, heaven' place, tepid warmth	5
Metonymical epithets	golden beauty, white snow princess, golden prince, golden girl, gold-yellow girl, green beauty, white girl	7
Personificational epithets	smiling snowflakes, smiling sun, silent sun, babies snowflakes	4

Table 2: *Types of epithets in the lyric poems written from the III grade students*

Sky pig is very interesting epithet from the perspective of the comparison that has been made. The sememes *sky* and *pig* are diametrically distant from one another and although it is difficult to make construction of the meaning of this syntagma, we will still carry on the attempt for interpretation by using the associative approach. The morpheme *sky* is

associated with: blue, up, unreachable, freedom, unlimited, infinity, non-controllable, unpredictable, wideness, silence, spirituality, height etc. And the morpheme *pig* is associated with: soil, mud, clumsiness, cute, dear, locked, imprisoned, controlled, limited, down earthed, material etc. One assumption for the meaning of the syntagma *sky pig* is that it implies on the winter, because in the poem of the student that has created the analyzed epithet, the winter *acting as a sky pig sweeps the leaves in the people's yards*. The winter is represented as something that has face limitedness (comparison with *pig*), because it lasts only several months, and still is so powerful, endless (is part of a cycle), free and with strong will, and under the influence of the euphoric mood manages to drive out the autumn in order to take its own position.

    Smiling snowflakes is another very interesting epithet. Human features are ascribed to the snowflakes, hence it is personificational epithet (the personification is subtype of the metaphor in its general sense).

    Silent sun is a metaphor, i.e. metaphorical epithet. It is an epithet that has been deduced out of the previously made mental shortened comparison: *the sun is as prince that doesn't speak* (comparison) → *The sun is as silent prince* (comparison) → *The sun is silent prince* (copulative metaphor) → *The sun, silent prince* (appositional metaphor) → *The sun – silent prince* (hyphenated metaphor) → *silent sun* (metaphoric/personification epithet). The distance between the two sememes is obvious, but still not very huge for provoking shock or marvel at the reader's perception. Because of the anthropomorphic features that are ascribed to the sun, the epithet *silent sun* is personification.

    It is also the case with the epithet *babies snowflakes* where we recognize a noun (babies) that functions as an epithet, i.e. personificational epithet: *snowflakes that look like babies* (comparison) → snowflakes as babies (comparison) → *snowflakes are babies* (copulative metaphor) → *snowflakes, babies* (appositional metaphor) → *snowflakes – babies* (hyphenated metaphor)

→ *babies snowflakes* (personification epithet).

    There are 56 regular epithets and 28 metaphorical epithets recognized in the poems of fourth graders. Metaphorical epithets can be classified as following: typically metaphorical – 12, metonymical – 13, personificational – 3 and synesthesia – 1 (Table 3.).

Types of epithets	Examples	No
Regular epithet	full bag of snow, snow queen, snow balls, white long dress, white carpet, white big dress, too beautiful bride, young and beautiful girl, sad beauty, saddened beauty, tender girl, white pigeon white bird, full bag of presents, white snowflakes, white suit, golden carriage, fast girl, white Snowman, white child, white beard, white rabbit, true mother, the dearest first mother, long blond hair, yellow dress, yellow-green color, golden ring, yellow honey, blond hairs, juicy fruits, knitted basket, her own little ones, melted chocolate, white chocolate, beautiful leaf, colorful leaf, her home, buddy North wind, with their noses in the air, angry noses, the first drop, young girl, secret house, our roofs, red cheeks, white duvet, white mask, the most beautiful bed, white bed, fallen snowflake, the first sun ray, her own firs flower, her own flush, beautiful snowflakes, the first snowflake	56
Metaphorical epithets	playful souls, golden leaf, golden flower, golden winged bird, golden clothes, sunny color, wooden color, sky colors, fleeced clouds, winged little horse, golden sky, tender little wind	12
Metonymical epithet	white queen, white girl, white princess, white beauty, white bride, white and the whitest beauty, golden princess, yellow queen, yellow girl, silver beauty, golden queen, white granny	13
Personificational epithet	swan with white necklace, angry autumn, sweet-wording autumn	3
Synesthesia	sweet-wording autumn	1

Table 3: *Types of epithets in the lyric poems written from the IV grade students*

Playful souls is interesting epithet in this group of metaphorical epithets. The dance of the snowflakes is compared to the dance of the souls, which in fact refers to the dynamism of this lyric expression and the attribution of the anthropomorphic features of the snowflakes that in a whole complete the winter idyll and contribute to the romantic mood.

Angry autumn is metaphorical, i.e. personificational epithet, because the autumn is represented as a woman with all human characteristics, a woman that is able to express emotions and to act upon her momentary mood.

The epithet *sweet-wording* is also personificational epithet, but also synesthesia, because of the conjunction of two poetic images that origin from two different senses (*sweet* – sense of tasting and *wording* – sense of hearing).

The epithets *wooden colors* and *sky colors* represent shortened comparison: color as the color of the wood – wooden color, i.e. brown color and color as color of the sky – sky color, i.e. blue color. This is the group whereas the epithet *sunny color* belongs, i.e. color as the color of the sun – yellow-golden color.

Fleeced clouds is interesting metaphorical epithet, as well, obtained as following: *the clouds are as fleece* (comparison) → *the clouds are fleece* (copulative metaphor) → *clouds, fleece* (appositional metaphor) → *clouds-fleece* (hyphened metaphor) → fleeced *clouds* (metaphorical epithets). This is the case whereas the use of the *similarity* as a principle for words substitution is obvious.

In the fifth grade, there were 78 regular epithets and 47 metaphorical epithets identified, or more specific: metaphorical epithets – 30, metonymical – 9, personificational – 7 and synesthesia – 1 (Table 4.).

The epithet *crystal drops* is metaphorical and we can assume that is deducted as shown in the following text: *the drops are transparent as crystals* (comparison) → *the drops are crystals* (copulative metaphor) → *drops, crystals* (appositional metaphor) → *drops-crystals* (hyphenated metaphor) → *crystal drops* (metaphorical epithet). Epithets: blue snowflakes, star snowflakes, crystal flower, star drop, blue clouds, golden dress, golden horse, golden carpet, golden fleece etc. belong to this group as well.

The epithet *trembling lamp* is personifactional epithet, because of the adjective *trembling* that refers to the anxiety, excitement, sensitivity of the lamp which points on the fact that the lamp has received anthropomorphic features. On the other hand, the sememe *lamp* represents the summer and if we make contemplation of the whole expression we can conclude that there is lexical metaphor.

The epithet *juicy bouquet* is synesthesia, because there are two images that are imagined as standing next to each other, but as diverging as well, because they have different roots, i.e. they originate from two different senses: sense of tasting (*juicy*) and sense of seeing (*bouquet*).

The epithets *sad words* and *sad step* have one common sememe – *sadness*. The epithet *sad words* can represent words that evoke sad feelings, and the words that a sad man has spoken. On the other hand, the syntagma *sad step* signifies way of walking of the sad man, i.e. represents sadness.

The syntagma *dissipated thoughts* in fact treats the thoughts as they are objects, i.e. makes materialization of the thoughts. This metaphorical epithet refers to the absent-mindedness (in a rainy day).

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Types of epithets	Examples	No
Regular epithet	beautiful fairy, our palms, white dress, white stick, white bride, wide dress, very good princess, golden crown, sad woman, white coins, beautiful and pretty girl, white ballerina pretty fairy, the most beautiful queen, tender snowflake, white color, white moon, white boots, white jeep, dress that goes white, white wedding dress, white carpet, white star, airy face, long-sided hair, pretty girl, runaway girl, lonely princess, sad princess, king's daughter, crying beauty, beautiful swallow, various colors, her carriage, May's flower, colorful carpet, yellow ball, beautiful flower, yellow leaf, peaceful child, gorgeous girl, sad child, beautiful girl, various smelling flowers, colorful dress, green field, bloomed flowers, yellow thunders, tough snow, soft snow, sad voice, magic stick, warm wind, conjuring stick, the first snowflakes, white clouds, my room, one slap, warm houses, many embroideris, rainy days, children's heads, dark clouds, strong wind, sea waves, green car, the first flower, our places, blue sky, the first heats, white shirt, golden carriage, voluminous hair, dim fog, sad look, voluminous flowers	78
Metaphorical epithets	blue snowflakes, starry snowflakes, crystal drops, crystal white color, crystal dress, white snow bed, golden hair, golden bird, golden dress, golden girl, silver girl, voluminous golden hair, golden horse, golden carpet, crystal flower, star girl, golden fleece, rainy girl, silver flee, snow carpet, white joy, rainy picture, blue clouds, grey clouds, silver drops, dark sea, dissipated thoughts, transparent cloud, autumn dream	30
Metonymical epithet	silver fairy, white girl, white bride, snow queen, white fairy, white princess, white angel, green beauty, transparent girl	9
Personificational epithet	*trembling* lamp, naked trees, sad words, sad step, smiled flowers, sister snowflakes, smiled sun	7
Synesthesia	juicy bouquet of flowers	1

Table 4: *Types of epithets in the lyric poems written from the V grade students*

Special group is formed by the epithets: *silver fairy, white bride, snow queen, white fairy, white princess, white angel, golden girl, silver girl, green beauty, golden-yellow girl, white girl, yellow queen,...* These epithets are constituted of *color (adjective) + woman (noun)*, i.e. woman character symbolizes autumn, spring, summer and winter (personification) by assigning anthropomorphic features. These epithets are partly metonymic, because they are constructed of abstraction of one element of the reality (in this case – the dominant color) that is used further on as substitute for all of

the elements that the abstraction is made of (yellow leaves, yellow grass, white snow, cold, green grass, green leaves, green meadows, green field, green flower,…). The metonymy imposes substitution of the word/s referring to the principle of logicality. Its synecdoche that has been recognized in this case (it is subtype of metonymy) whereas one part of the whole is used in order that the wholeness be represented. Some of these epithets are also metaphorical (for example, silver girl, golden girl …), because the principle similarity is being used. From the abstracted color that is met in the nature, for instance - yellow color in autumn (metonymy), we can get to the substitution of the word *yellow* with the word *golden* (metaphor) by using associative approach.

The fact that this model for construction of the epithets is used in the lyric poems written by the students from all three grades (III, IV and V grade) the same as shown in the presented example, is very interesting (model poem *Autumn*: *the autumn arrives as golden girl*). This is the indicator for the imitation that is always recognized as phenomenon in situations when students write poetry by using model poems. Logically, the biggest number of imitations (repeating of the epithets that are part of the model poem *Autumn*) is confirmed with the youngest students, and the smallest number of imitations – with the oldest students (V graders). The imitation isn't bad in this situation, because the students are self-identifying with the poet; hence they create areas in the lyric poem whereas figurative language is in use.

The Figure 1. shows that the number of the regular and metaphorical epithets in use is significantly increasing. There is an increase occurring in the personificational epithet use as well.
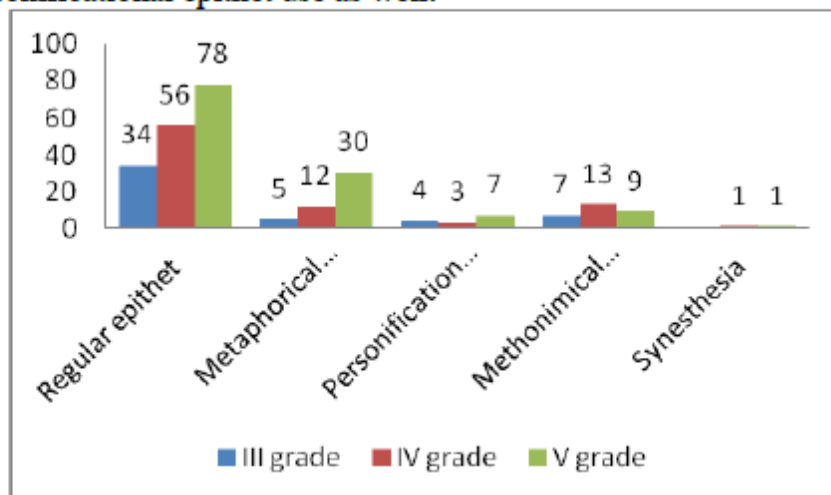

Figure 1: *Types of the epithets recognized at the students in the elementary classroom*

CONCLUSION

From the previously made analysis, we can conclude that the students from elementary school use original regular and metaphorical epithets in most of the cases. More of the epithets, from the morphological stance, are adjectives, but in some of the cases a noun can function as an epithet as well. However, there are cases of imitation of some of the epithets in the model poem *Autumn* that was introduced at the beginning of the poetry writing process class. The imitation is recognized in the representation of the weather seasons as a woman (personification) with her own attributes (epithet). Despite this note, this kind of imitation is considered to be positive, because the repetition at this age of the students helps the process of internationalization of the lyric moment that can serve as motivation for creating original writing further on.

The number of the regular, metaphorical and personificational epithets in use is increasing significantly and with almost the same intensity starting from the second grade (the third grade in the nine years of primary educational system) to the fourth grade (the fifth grade in the nine years of primary educational system).

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